

The Daily Movie Magazine

WHY THE AMATEUR SCENARIO WRITER USUALLY FAILS

By ELMER HARRIS
There is one of the most helpful articles we have yet seen on the writing of photoplays. It differs from most articles in the fact that it takes the viewpoint of the amateur, discusses his problems and tells how the writer, when he himself was an amateur, discovered his errors and corrected them. We are printing the article in two parts. The concluding installment will be published tomorrow.

THE first continuity I wrote for Famous Players-Lasky contained 250 scenes. When the director fixed it up it had 600 scenes. This was "The Lottery Man," in which Wallace Reid starred for Paramount. James Cruze was the director.

Why was my continuity deficient? Because it lacked italics. Close-ups are to pictures what italics are to prose—they provide the emphasis. You cannot put an expression, an important "prop" or an intimate piece of business without a close-up; and every close-up means an added scene.

I lacked the necessary imagination. I did not appreciate the limitations of the screen, nor, for that matter, grasp its possibilities. This deficiency has, in my measure, been overcome by being constantly at the studio with the director, studying lighting, camera angles and technique, watching results in the projecting room; imbibing the essence of the art—the new art of the photoplaywright. There appears to be no other way to learn.

I had written a number of successful stage plays before taking up pictures. I had been an actor—a very long one. It had been an entirely different direction. I discovered, as every other person must, that the technique of the screen is wholly different from that of the stage. The same underlying principles, however, apply to both. In the play, atmosphere, characterization, suspense, surprise, unity of emotion and of story, and climax—but the method of expressing them is different. In the play, the play is put over chiefly with dialogue and the picture chiefly with pantomime.

This is what the amateur or inexperienced writer finds hardest to understand. He does not until he has seen a "shot" does he appreciate its real significance.

THE successful writer of short stories, generally speaking, devotes a great deal of time to description. He may devote a hundred words to the angle of a man's hat; this suggests a paragraph about the fashionable gray plug of a few decades ago; he follows with some witty remarks about the uncomfortable feel of the hat of the ancient days of chivalry; all good for so much a word.

There are long descriptions of the scenery, of the dew sparkling on the grass and the swanlike clouds swimming in the sky, dissertations on life, while the action or actual plot can be summed up in a few words.

So far as the motion picture goes, the plot is all-important, and when the same story is handed to the continuity writer for translation into picture terms he finds material for one-half of a reel and has to invent the other three and a half or four reels himself, together with the necessary story, plot and characterisation.

In the short story or novel, characters and events may be and usually are developed by description; in the picture they must be developed by action, and action means pantomime. That which is intended for the eye, and is the special province of the screen writer.

Brown meets Smith on the street and says: "Have a cigarette, Smith says: 'My wife's husband doesn't smoke.' This would be in the story, but would be very bad photoplay writing.

In translation to the screen, the continuity writer adapts this form: Brown, entering down street, meets Smith entering from candle store. Semi-close-up as they shake hands. Brown takes cigar from pocket; offers it to Smith. Smith glances over shoulder toward candle store.

Close-up in entrance of candle store of Mrs. Smith looking dazed. Brown, semi-close-up of Brown and Smith as Smith winks at Brown and Brown, understanding, returns cigar to pocket.

This tells the same story, but in action or pantomime, and illustrates the essential difference between prose and picture.

TODAY'S HONOR ROLL IN THE MOVIE BEAUTY CONTEST



NANCY McCAFFREY, 2410 W. Cumberland St.

ELEANOR SANDMAN, 5820 Cedar Ave.

ADA OLIVIA BURKE, 2523 N. 19th St.

BILLIE SMITH, 1002 S. 45th St.

Movie Contest Judges to Meet Saturday to View Photographs

In Spite of Requests for Extension of Time, It Will Be Impossible to Accept Pictures After Noon on That Day. Announcements Next Week

How many of you are still waiting to send in your pictures for the Movie Beauty Contest? That may seem like a silly question, considering the fact that we have published every day the warning that the contest closes at noon next Saturday.

We thought everybody knew it, yet only yesterday we had eight phone calls from anxious girls wanting to know the last minute for getting photographs to this office.

And one young woman who called in person seemed to think that we were terribly hard-hearted because we couldn't make an exception in her case.

WE ARE by nature a soft-hearted individual and we would like to accommodate everybody, but, unfortunately, we are not to do the judging in this contest.

If we were, we could take our time to get every one in sooner or later, being only a movie editor, we have very little to do and there's no use any hurry in our office.

But the judges who are to pick out the girls for future movie fame are rather busy with their own affairs and it was mighty good of them to offer to spare us as much time as this work would demand.

Consequently, we had to make our rules to suit them and we have no authority to change them.

The jury will meet Saturday morning at 10 o'clock. There is a tremendous number of photographs to be gone over, and it is impossible to say just when the job will be finished, but we hope to begin publication of the fifteen lip-locks on Tuesday of next week.

We will continue this as rapidly as we can until all fifteen have been announced.

Bob Fitzsimmons' Partner in Fight Scene With Duncan

SAILOR TOM WILSON, whose name is a familiar one to boxing fans of a few years ago, engages in a realistic combat with William Duncan in a scene in the Vitagraph star's new feature production, "Where Men Are Men."

Wilson at one time was sparring partner and trainer for Bob Fitzsimmons, whom the lanky frocked one was heavy-weight champion of the world. Duncan, too, was a professional athlete before he became a motion-picture star, and as a genuine fighter, with no pretense of being a boxer, is the only kind that Duncan consents to in his productions. The fight scene in "Where Men Are Men" was decidedly interesting while it lasted.

Nearly every department in Vitagraph's California studio quit work to watch the battle, which progressed for nearly half an hour. Next day a physician discovered that one of Duncan's blows had fractured one of Wilson's ribs.

Duncan takes a real pride in the way he can handle his fists, and rather enjoyed the act with a man of the caliber of Wilson, who could extend his skill to the limit. While Wilson is an older man than Duncan, he is also a bigger man, shifty, fast and a stiff pugilist.

For the last few years, Wilson has been a motion-picture actor, and has achieved no little success. He played the part of the well-liked "cop" in "Charlie Chaplin's," "The Kid" and plays the "henry" in Duncan's new production, which is a virile drama of the gold camps of California, written by Ralph Cummins, a novelist who knew the gold camps of that State and of Nevada in their heyday.

Duncan's new production tells the real story of Death Valley, one of the largest romances of the great old West. Edith Johnson is co-starred and Gertrude Astor has an important supporting part. For obvious reasons, the fight scene between Duncan and Wilson was the last one filmed. The participants have now recovered and applying collision to their business.

Queen Disapproves Screen Careers The English press is all agog over the entrance of Lady Diana Manners into motion pictures. Her ladyship began working in the J. Stuart Blackton studios this week, according to London report, and the news photographers have been busy ever since. It is said that Queen Mary does not look upon this event with enthusiasm, but even ladies of the nobility are seeking careers these turbulent days.

Films Keep Chesters Busy More than 2000 actors appear in one scene of the Vitagraph super-production, "The Son of Wallingford," which Mr. and Mrs. George Randolph Chester directed on the Pacific Coast. The film is now on its way East for editing and editing. The Chesters will do this also, counting their big task of writing the story, having it published in a magazine, writing the scenario from its receiving the right for the book which will be published soon, casting the picture and then directing it.

Who Wrote It? The Love Story of a Movie Star Here is a soul-revealing, intimate document that lays bare the heart of a favorite of the screen. You'll recognize many of the characters who appear in its pages.

It is a story that will grip you and hold you from the first installment until the last. It Begins on This Page Next Monday

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BIT CAN YOU RECOGNIZE THE WOMAN HERSELF AND THE FILM HEREIN WHOSE PERIPHY LEADS HER THROUGH AGONY TO THE HAPPINESS OF PERFECT LOVE?

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NORMA TALMADGE SAYS SHE LOVES HER GIRL ADMIRERS

By NORMA TALMADGE
I AM often asked why it is that I have such a particularly large following among young girls. I get on an average of 2000 letters a week, and I think it would be safe to say that approximately 1000 of these are from young women between the ages of fourteen and twenty-five. The remaining 400 are from the male sex, asking for my photograph, or telling me what they like best about my last picture, or extending a matrimonial invitation.

But from the girls' letters I get real happiness and inspiration. For the actresses on the speaking stage there are certain calls and sustained clapping to tell her when her work is at its best, but in the studio there is no applause. The most we ever get when the director says "Good—hold it!" so, you see, instead of applause, we have these letters from unknown admirers.

I think it must be because I truly love them and sympathize with them, and strive to understand them, that young women are particularly drawn to me.

You see, there are no boys in our family—just three girls—Constance, Natalie and myself. We have always been together, sharing our hopes, ambitions and dreams, planning and helping each other. Naturally we are interested in all girls, and this interest seems to be reciprocated. Constance has an army of girl admirers throughout the country, every one of whom follows everything she does with the keenest interest, and she, too, gets any number of letters from these girl admirers.

One thing is certain: there never has been any kind of public entertainment which has been such a boon to girls and has so interested them as motion pictures. It seems that in the girl's life in all its phases has been done justice to on the screen.

Girls never were so important in drama. Playwrights neglected to study the character of girls or to write for them. Novelists did more, but the scenario writer has done better. It is seeing themselves on the screen that has drawn girls to the picture theatres. Girls are imaginative. They like to think of themselves as "heroines" of a romance, or to imagine what they would do when face to face with a perilous situation. On the screen they are given an opportunity to do all this, and they simply revel in it.

Sometimes I think that the motion picture camera has the power of witchcraft, almost. It is a curious, almost miraculous thing to find that the very soul of a woman is so completely on the screen. The least bit of insincerity or artificiality is apparent. The innermost thoughts of the actress somehow seem to show in her eyes, and she cannot hide them. You cannot explain it and it defies analysis.

Personality means far more on the screen than it does on the stage—in fact, it means everything.

I NEVER think of how I look, but I do think of how I feel, before I act. I want to be sure that there is nothing on my mind or my conscience. I want

Likes to Get Letters



NORMA TALMADGE
Miss Talmadge says she gets an average of 2000 letters a week and that about 1000 of them are from girls. She tells in an article on this page what an inspiration these letters are to her.

to go before the camera without a worry or a care or a thought except for my work, and in order to do this, of course, no matter how hard one tries, it is sometimes difficult.

We have heard a great deal about the rigorous care that a great opera singer must take of herself and her voice. I think that the picture actress has to be even more careful and take even greater care of herself.

Antonio Moreno in English Story At beautiful La Jolla, one of the famed winter colonies of California near San Diego, Antonio Moreno and his director, Chester Bennett, are finishing the final scenes for "The Secret of the Hills."

This picture is an adaptation of the novel of the same title, by William Garrett, published by Jarrold's, London. The beauty of the La Jolla location is expected to add much to the pictorial quality of the production.

Herbert Rawlinson in Vaudeville And now Hope Hampton has the vaudeville favor. Her debut last Sunday night for Day's at the Cleveland and Cincinnati. Miss Hampton's plan is to make "personal appearances." In order to render these face-to-face meetings as effective as possible she will give a vaudeville sketch. Miss Hampton has a really good voice, but she is shy about singing in public.

Rawlinson Receives Star Honors Herbert Rawlinson has ended his days as a featured lead in vaudeville, the featuring will be done on the other side. He is to be the star. Universal is handling him this little prize because the work he has done in recent pictures made for them at Universal City.

ROBERTSON-GOLE WILL PRODUCE OWN PICTURES

ANNOUNCEMENT of the consolidation of one organization has been issued by the Robertson-Cole Co., of New York. The new organization will be known as the R-C Pictures Corporation, with a capitalization of \$4,000,000. R. C. Cole, who has been identified with the various elements that are now consolidated since their inception, will be president of the new corporation, with a strong board of directors.

The companies acquired by the R-C Pictures Corporation include the Robertson-Cole Co., Division of the Robertson-Cole Distributing Corporation, the Robertson-Cole Realty Corporation and the Robertson-Cole Studios, Inc.

Steps will be taken immediately to strengthen all of the various departments of the organization and motion picture production activities will be resumed not later than July 1, at the Hollywood office, which is considered one of the most complete and up-to-date in existence.

PRODUCTION activities will include the making of a series of motion picture features starring Pauline Frederick, Roscoe Hayakawa and other popular stars. It will include also the making of a series of super-productions to be known as the directors' series, under the direction of William Christy Cabanne, L. J. Gasnier and other directors equally well known. Negotiations are under way to add a number of new stars to the present list and a production schedule is announced with a minimum of twenty-six pictures a year.

The Robertson-Cole Co. was formed three years ago. At that time the organization consisted of two persons, Hollywood artist and producer, William Robertson, and William Cole, who had formed the company. It occupies a thirteen-story home office building in New York and operates exchanges in twenty-four American cities with a very extensive foreign business.

Among the super-specials that have been released by the organization are "The Beloved Cheat," "The Fortune Teller," "The Wonder Man," "His Must Take of Himself and Her Voice," "The Long Letters," "The First Born," "Seven Years' Bad Luck" and "One Man in a Million."

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PHOTOPLAYS PHOTOPLAYS PHOTOPLAYS

The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

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| Alhambra 12th, Morris & Passyunk Aves. Mat. 8:15, 10:15, 11:15 P. M. "SOME ONE IN THE HOUSE" | GRANT 4022 GIRARD AVE. MATINEE DAILY "LOUISE GLAUM in 'I AM GUILTY'" | THE NIXON-NIRDLINGER THEATRES |
| ALLEGHENY Frankford & Allegheny Aves. Mat. 8:15, 10:15, 11:15 P. M. "DREAM STREET" | GREAT NORTHERN Broad St. & Erie Mat. 2:30, 4:30, 6:30, 8:30, 10:15 P. M. "BERT LYTELL in 'THE MISLEADING LADY'" | BELMONT 522 ABOVE MARKET 1:30 & 3:30 to 11 P. M. "MAE MARSH in 'NOBODY'S KID'" |
| APOLLO 522 & THOMPSON STS. MATINEE DAILY "PAYING THE PIPER" | IMPERIAL 60TH & WALNUT STS. Mat. 2:30, 4:30, 6:30, 8:30, 10:15 P. M. "DREAM STREET" | CEDAR 60TH & CEDAR AVENUE 1:30 & 3:30 to 11 P. M. "CONWAY TEARLE in 'WHISPERING DEVILS'" |
| ARCADIA CHESTNUT BEL. 10TH 10 A. M. to 11:15 P. M. "A MESSAGE FROM MARS" | Lehigh Palace Germantown Ave. and Lehigh Ave. "THE HIGHEST LAW" | COLISEUM Market bet. 50th & 400 DOROTHY GREEN & SYDNEY MASON "THE GOOD BAD WIFE" |
| ASTOR FRANKLIN & GIRARD AVES. MATINEE DAILY "What's Your Wife Worth?" | LIBERTY BROAD & COLUMBIA AV. "DUCKS AND DRAKES" | LEADER 41ST & LANCASTER AVES. MATINEE DAILY "CLARA KIMBALL YOUNG in 'STRAIGHT FROM PARIS'" |
| BALTIMORE 51ST & BALTIMORE AVE. 6:30 SAT. MAT. JEAN PAGE AND SPECIAL CAST in "BLACK BEAUTY" | OVERBROOK 63D & HAYVERFORD "CONSTANCE TALMADGE in 'GOOD REFERENCES'" | JUMBO FRONT ST. & GIRARD AVE. Jumbo Jump, on "THE ROAD TO LONDON" |
| BENN 60TH AND WOODLAND AVES. 10 A. M. to 11:15 P. M. "WILLIAM S. HART in 'O'MALLEY OF THE MOUNTAINS'" | PALACE 3214 MARKET STREET 10 A. M. to 11:15 P. M. "DREAM STREET" | LOCUST 42D AND LOCUST STREETS Mat. 1:30, 3:30, 5:30, 7:30 to 11 P. M. "What's a Wife Worth?" |
| BLUEBIRD Broad & Susquehanna Continues 2 until 11 "WHAT'S WORTH WHILE" | PRINCESS 1018 MARKET STREET 10 A. M. to 11:15 P. M. "BESSIE BARRISCALE in 'THE BREAKING POINT'" | NIXON 62D AND MARKET STS. LYONS AND MORAN IN COMEDY "BLUE SUNDAY" |
| BROADWAY Broad & Snyder Aves. 2:45 & 4:45 P. M. WILLIAM DE MILLES' "What Every Woman Knows" | REGENT MARKET ST. Below 17TH 9:15 A. M. to 11 P. M. "VIOLA DANA in 'PUFFETS OF FATE'" | RIVOLI 52D AND SANSON STS. MATINEE DAILY ALL-STAR CAST in "UNCLE TOM'S CABIN" |
| Broad St. Casino Broad bet. Erie Av. 10 A. M. to 11:15 P. M. "EVA NOVAK in 'THE SMART SEX'" | RIALTO GERMANTOWN AVENUE AT 77th & 78th STS. FLORENCE THOMPSON'S CAST in "BEAU REVEL" | STRAND GERMANTOWN AVE. D. W. GRIFFITH'S "DREAM STREET" |
| CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. "MADGE KENNEDY in 'THE HIGHEST BIDDER'" | RUBY MARKET ST. BELOW 7TH "CONSTANCE TALMADGE in 'GOOD REFERENCES'" | WEST ALLEGHENY 25th and Allegheny "ANITA STEWART in 'THE FIGHTING SHEPHERDES'" |
| COLONIAL 6th & Maplewood Aves. 7:30, 9:30, 11:15 P. M. "DOUGLAS MacLEAN in 'THE HOME STRETCH'" | SAVOY 1211 MARKET ST. 10 A. M. to MIDNIGHT "BERT LYTELL in 'THE MISLEADING LADY'" | AT OTHER THEATRES MEMBERS OF M.P.T.O.A. |
| DARBY THEATRE ALL-STAR CAST IN BASH KING'S "EARTHBOUND" | SHERWOOD 54th & Baltimore Aves. 10 A. M. to 11:15 P. M. "MAE MURRAY in 'THE GILDED LILY'" | AURORA 2132 GERMANTOWN AVE. MATINEE DAILY "DOUGLAS FAIRBANKS in 'THE NET'" |
| EMPRESS MAIN ST. MANAYUNK MATINEE DAILY "MAE MURRAY in 'THE GILDED LILY'" | STANLEY MARKET AT 19TH 11:15 A. M. to 11:15 P. M. "MARY PICKFORD in 'THROUGH THE BACK DOOR'" | Germantown 5510 GERMANTOWN AVE. ALICE LAKE AND STUART HOLMES in "BODY AND SOUL" |
| FAIRMOUNT 26th & Girard Aves. MATINEE DAILY "MAE MURRAY in 'THE GILDED LILY'" | STANTON MARKET ABOVE 16TH 10:15 A. M. to 11:15 P. M. "CONSTANCE TALMADGE in 'DANGEROUS BUSINESS'" | JEFFERSON 29th & Dauphin Sts. MATINEE DAILY "BEBE DANIELS in 'TWO WEEKS WITH FAY'" |
| FAMILY THEATRE—1311 Market St. 9 A. M. to MIDNIGHT "MAE MURRAY in 'THE GILDED LILY'" | 333 MARKET STREET THEATRE 10 A. M. to 11:15 P. M. "TOO WISE WIVES" | PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15, 4:15, 6:15 to 10 P. M. "LOUISE GLAUM in 'I AM GUILTY'" |
| 56TH ST. THEATRE—Below Spruce MATINEE DAILY "OLIVE TELL in 'CLOTHES'" | FRANKFORD 4715 FRANKFORD AVENUE "SEVEN YEARS' BAD LUCK" | SPRUCE 9TH AND SPRUCE MATINEE SATURDAY "VIOLA DANA in 'BLACKMAIL'" |
| GLOBE 6901 MARKET ST. 7:30 and 9:30 to 11 "MAY ALLISON in 'EXTRAVAGANCE'" | | |

MOVIE BEAUTY CONTEST GIRLS ACT AS "ATMOSPHERE" IN TOONERVILLE BASE BALL GAME



THE crowd at Betwood on Sunday had a great time acting as "atmosphere" for the Toonerville Trolley baseball game. Any ball magnate who could guarantee that his bleachers would be filled with pretty girls would make a fortune no matter if his club stayed in the cellar all season.